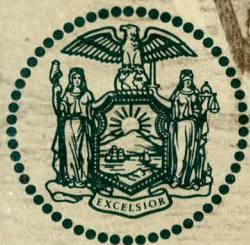


# NEW YORK STATE COUNCIL ON THE ARTS



1960 | 1964



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## Foreword

This Report covers the activities of the Council on the Arts for the past four years. It thus provides an opportunity for a review in depth of this program which is unique among the states, and indeed, in the United States.

Seen in this perspective, the Report demonstrates first, the enthusiasm with which people will embrace and support the arts when they are available; and second, it demonstrates that the State government can effectively encourage and nurture the arts without controlling their essential nature. These are important points to establish and to use for future guidance. Moreover, it underscores the vision of the New York State legislature to whom congratulations and appreciation are due for the establishment of this pioneering cooperative program between government and the arts.

Since its inception, the Council has carried on a wide-ranging program of activities. In cooperation with the localities, it has brought live opera, theatre, music and ballet to many parts of our State where they had been seldom seen before. It has made it possible for distinguished representatives of the arts to travel widely in our State and bring to the localities the inspiration and stimulus of firsthand contact with greatly gifted people. It has assisted local art and history museums, and has sponsored traveling exhibitions. It has encouraged the cataloguing and preservation of good architecture. Looking to the future, it has exciting plans for cooperating in the arts programs of the New York World's Fair, 1964-65.

In brief, it has amply justified the faith of those of us who believe that government has an appropriate interest and concern in the arts. To the Council members and the staff who have labored with such devotion and demonstrated success, to the Legislature which has supported this program, and to the citizens of our state who have participated so enthusiastically in its various facets, we all owe a debt of gratitude, for the result has been the enhancement of the cultural life and resources of our whole state.

NELSON A. ROCKEFELLER  
Governor



## *Introduction*

The New York State Council on the Arts represents the most significant experiment at the state level in encouraging and fostering the arts. Launched after a careful study, ably guided and directed, generously financed by annual appropriations from the Legislature, it has shown the way in which other states are now following, and it provides many suggestive lines along which national policy may evolve.

Arts Councils may be said to show three stages in their development. The first stage involves a survey and assessment of existing cultural resources. The second emphasizes the means by which these resources can be carried more widely to the people. Up to this point a concern with the well-being of the arts themselves is secondary to a concern for the pleasure of the citizenry. Nevertheless, the arts and the institutions which embody them are helped. Symphony orchestras are given a chance for a longer season as concerts are brought into rural areas or to school children and other groups in the community which have been denied cultural advantages. A longer season, it turns out, is what the orchestras most need if their musicians are to be given more adequate compensation and more stable careers. Similarly, theatre groups are benefited by the wider audience secured for them.

In time, however, this work of diffusion is discovered to be only a part of the problem. The economic health and stability of the institutions of the arts comes to seem important, along with the size of the audience and the enlightenment of the public. That these institutions should be able to give the artistic impulses of our society a vital and continuing expression, that they should be able to provide a framework within which talent can be



nurtured and fulfilled, is recognized as a legitimate concern of government. Then, inevitably, an Arts Council extends and deepens its work. It begins to give something more than secondary and indirect support to the cultural life of the community.

The New York State Council on the Arts has achieved excellent results in pursuing the first two phases outlined above. I hope I am not being premature in suggesting that as its work goes on it will find itself experimenting in new fields.

The British Arts Council has moved from concentrating on the diffusion of existing cultural forms to a concern with those institutions from which the arts draw their life and sustenance. At the national level in this country we have moved from an exclusive concern with sending musical and theatre groups to countries around the world to what seem the beginnings of a preoccupation with the well-being and the quality of the groups themselves.

In casting the eyes forward, we should not neglect the present. One outstanding fact of the present, so far as public support of the arts is concerned, is the growing activity at the State level. The New York State Council on the Arts deserves congratulations for what it has begun and good wishes for what it may henceforth undertake.

AUGUST HECKSCHER, *Director*  
*The Twentieth Century Fund*







## *The Chairman's Statement*

Early in 1960, the New York State Legislature through a bill introduced by Senator MacNeil Mitchell and with strong personal backing from Governor Rockefeller established a precedent among state governments by passing an act which was broadly designed "to make recommendations concerning appropriate methods to encourage participation in and appreciation of the Arts." A year later, as a result of the recommendations called for in that initiating legislation, "the appropriate methods" of the New York State Council on the Arts began taking tangible form. This year's annual report on the Council is a summary of its activities since then.

Eric Larrabee, commenting in our first report three years ago, suggested that "Whether a nation gets the culture it deserves, or deserves the culture it gets, are not questions beyond conjecture." In the short period of time since those words were written, the public stir that has included the question of government support of the arts has increased noticeably. The debate has acquired the now familiar labels, *Culture Boom* and *Cultural Explosion*. Catchwords can be misleading, and I strongly suspect that "boom" and "explosion" are serious exaggerations. But the debate and the label have value if only to keep alive what has become the predictable and assessable growth of the arts throughout our State and the country in recent years.

Since the 1960 Act became part of the sizeable chronicle that the State of New York has written in the Arts, our insights on how to proceed and what kind of programs would be worthwhile have come from the people of New York. There is impressive evidence that they have a clear idea of the kind of culture they intend to get. Areas of the State which seemed to have little interest and even less activity in the arts now boast arts festivals, cultural centers and programs actively supported by Chambers of Commerce, new audiences for serious music and modern dance, exhibitions in local banks, and an art gallery in a former pizza parlor.



Many of these evidences seem to be a direct result of the Council's programs. Elsewhere in this report, John H. MacFadyen, Executive Director of the Council, asserts that the question is no longer whether government support of the arts should be undertaken, but rather *when* and *how*. Three years of active existence is a relatively brief period of time. It does, however, appear long enough to prove the validity of the Legislature's precedent and Mr. MacFadyen's assertion.

Again, more important than the Council's involvement is the substantial appetite on the part of the citizens of New York for good theatre, good music and good art. In the current season, the Council will be directly involved in 224 performances by 57 companies in a total of 88 communities throughout the State. The major portion of the financial burden and all of the organizational talent will come from the local sponsors in those communities. The Council's portion of support will amount to \$166,800; this has stimulated a total commitment in artists' fees alone of approximately \$392,000. In marked contrast to what is happening in the present season are the results of the Council's initial program in 1961 when four professional companies gave 92 performances in 46 locations. The cost to the Council that year was \$330,000. The Council has proven to be a highly effective catalyst for an expression of public demand that was not being satisfied by existing institutions and organizations.

Other evidences of a developing appetite for the arts can be found outside New York. State legislatures throughout the country have looked to New York in forming their own Councils on the Arts. Connecticut, California, Florida, Louisiana and Minnesota are among the states that have Arts Councils established by the legislature; a number of others, including Kentucky, Michigan, Illinois, Missouri, Washington and Hawaii have commissions



established by the governor. In 1950 there were only eight known community arts councils in the United States. Today there are over ninety.

The assembled record provides a point of departure for considering the long-range aspects of the legislative design. From what is shown to be a workable idea we can now consider establishing the continuing elements of a fully recognized structure.

To try to examine the ultimate effects of the Council's record would require a profound and intensive investigation of every individual that had seen a painting or attended a performance in which there had been some participation by the Council. The information in this report is inherently limited. In many ways it is impressive, but achievements in terms of data, statistics, and figures can provoke a kind of captivating numbers game that is particularly dangerous to the arts. In today's society, the need for and value of the arts are compounded by the dizzying pace and dramatic developments of technology and automation, which at times seem more bewildering than clarifying.

Maintaining standards and quality become critical considerations—especially for any government participation in the arts. We owe much of our thanks to the imposing array of advisors, consultants, and organizations who have guided the artistic merits of our efforts. Above all go our thanks to the communities and people of New York who have recognized, if not known all along, the importance and value that the arts can provide an individual mind and a public spirit. That New York should be the first state government to provide legislative expression for the significance of encouraging and stimulating this experience for its citizens is a precedent entirely in keeping with its cultural heritage.

SEYMOUR H. KNOX  
*Chairman*







## *Architecture*

While one may or may not choose to be a part of the audience for a particular art, he cannot easily avoid his man-made surroundings in the normal pursuits of life. This environment is dominated by architecture, an unavoidable art of civilization. It seems appropriate, then, that the Council be concerned with an art that affects and influences so many people.

Soon after the Council came into existence it began to receive letters and calls having to do with the threatened, and often imminent destruction of some building considered by the writer or caller to be worthy of preservation. The response by the Council staff was one of agreement and encouragement and it did help, in several instances, to deter razings until a thorough study could be made by the local communities in question.

The Council's Technical Assistance Program seemed a logical means with which to deal with this increasingly insistent problem and the category of *architectural conservation and survey* was added to its listing of services. Threatened buildings brought to the Council's attention were then referred to an authoritative architectural or art historian who was asked to make an appraisal of the structure in question. Inasmuch as technical assistance is granted only to non-profit organizations, individuals were asked to request these appraisals through local history societies or similar entities. The report of the specialist was placed in the hands of the local group concerned.

Among the early, and effective, uses made of such an appraisal was one concerning the Gerritt Smith Public Library in Oswego, a crennelated, fortress-like structure built in 1856 scheduled for demolition and replacement by a contemporary building. The architectural consultant's report provided

*The Syracuse Savings Bank Building (1876), an early example of the architecture of Joseph Lyman Silsbee, in whose Chicago office at a later date, Frank Lloyd Wright received training, is included in the Council-supported Syracuse University Survey "Architecture Worth Saving in Onondaga County."*



evidence of its uniqueness as a proto-type, not only in the State, but in the Country. Moreover, the consultant pointed out the aesthetic relationship of the Library to the architectural complex in which it was located and its bearing on the history of the city. The report was used to full advantage, being published in its entirety, with illustrations, in two installments in the *Oswego Palladium-Times*. As a result of an authoritative survey and effective publicity, the historic Gerritt Smith Public Library Building will remain on the scene in Oswego and plans are under way to build an appropriate addition to it.

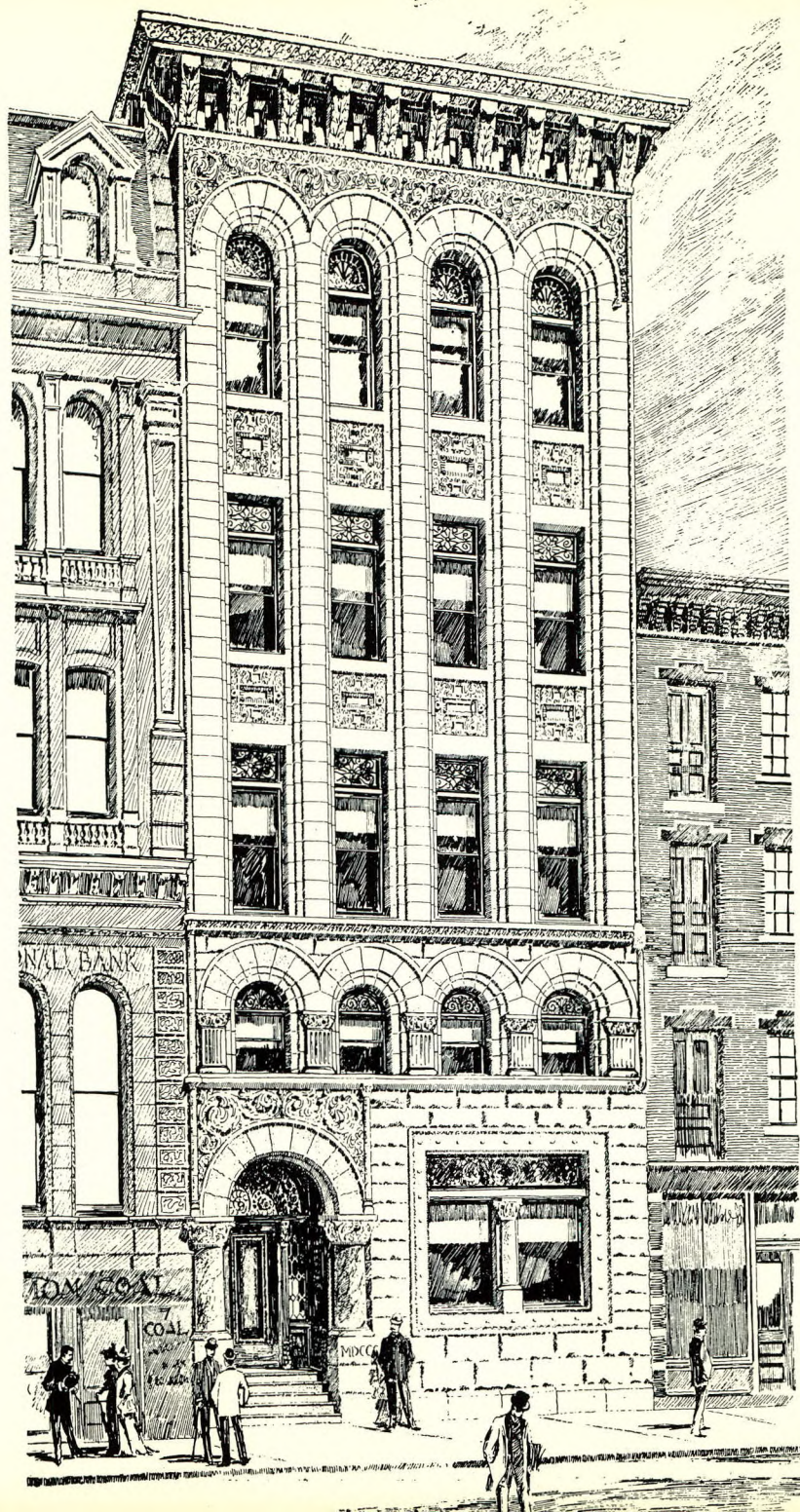
Following a series of such surveys, the Council undertook its first programmed architectural survey. The Syracuse University School of Architecture was asked to provide a study of "Architecture Worth Saving" in Onondaga County in order to anticipate the problem of razing of architecturally significant buildings in a typical city-dominated Upstate county. Two graduate fellows, working under the direction of Professor Harley J. McKee, during the academic year of 1962-63, documented and compiled a list of the buildings thought to be appropriately included in such a study. A panel of experts from other cities was invited to review and advise on this list and approximately sixty examples of architectural merit were finally chosen. Publication of this study is in progress at this time by Syracuse University and will be available early in 1964.

Because of the continuing emphasis on urban renewal throughout the State, the Council under its 1963-64 budget instituted a second "Architecture Worth Saving" study in Albany and Rensselaer Counties by the School of Architecture at Rensselaer Polytechnic Institute. Professor Bernd Foerster is directing











this two-county survey in an area rich in the history and early development of New York State. As in the Syracuse study, publication is contemplated. Emphases in the Syracuse University and Rensselaer Polytechnic Institute studies are varied and it is hoped these approaches to the problem of architectural conservation will emerge as guide-lines for such activity in other areas of the State.

Although no state-wide architectural survey is practicable within the limitations of time and budget, the Council intends to undertake further studies in areas facing particular problems in conserving their architectural heritage. It is realized that the problems of architectural conservation are not solved by establishing the historic and aesthetic merit of these examples. This is a necessary first step which must be implemented in most cases by finding practical adaptive uses for these buildings.

*The influence of both H. H. Richardson and Louis Sullivan are seen in the Robert Gere Bank Building (1894) by the Architect, Charles Erastus Colton, and is included in the Council-supported Syracuse University survey "Architecture Worth Saving in Onondaga County."*







The effect of a procedure initiated in the past year for administering support under the Council's professional touring program has been particularly dramatic in the concert field. In the two years 1961 and 1962, selected organizations capable and willing to tour performed 69 concerts throughout the State under direct support from the Council. In the current season alone, 91 concerts will be performed in which the Council is providing financial assistance. The Council's commitment for the two years 1961 and 1962 amounted to \$166,500; the 1963 commitment totals \$58,200.

The impressive evidence of this past year's program is a direct result of increased activity and willingness to bear the major portion of the financial burden on the part of the individual sponsors. In essence, the Council is attempting to stimulate support from local sources rather than become an omnipresent theatre "angel". The community sponsors have responded encouragingly and enthusiastically to this attitude. In 1961 a total of 22 communities were exposed to Council-supported concerts; in 1962, the number increased to 41, and for the present season the figure is 60.

As the Council's program of presenting professional theatre, opera, ballet and orchestral concerts throughout the State materialized during 1961 and 1962, evidence of increased interest in other aspects of these arts appeared. In the area of concerts, student audiences indicated an eagerness to know more about the background and elements of the music they heard. Musicians, unsurprisingly, were seeking more opportunities to perform, and enthusiastic audiences appeared where seemingly they had not existed before. The educational and special projects of the Council have addressed attention to instruction and explanation of the arts on the one hand, and the development of audiences and showcases for performers on the other. In 1962, the Albany Symphony Orchestra, Ars Antiqua, the Hudson Valley Philharmonic Orches-



tra, the Eisenberg String Quartet under the Young Audiences program, and the Rochester Philharmonic Orchestra were added to a touring schedule which had included only the Buffalo Philharmonic Orchestra a year earlier. The calendar below indicates a further augmentation of this program during the current season.

Also in 1963, Young Audiences Inc. has continued its program of performances for school children through the State featuring instrumental groups of young professional performers. The Buffalo Philharmonic, with administrative arrangements handled by the American Symphony Orchestra League, conducted two orchestral workshops in Oneonta and Potsdam for more than 500 community and student musicians. The New York Choral Society is presenting four concerts designed to introduce children to choral music in outlying communities of New York City. Composers Forum will again present a workshop concert designed to improve the opportunity for composers to have their new works heard. In May, the Council co-sponsored a concert of the New York Philharmonic Orchestra in Lincoln Center for a near capacity audience of children from 47 schools in the New York City area including Dutchess and Ulster counties. With Council participation, a sizeable summertime audience was uncovered in New York City by the Cantata Singers through a program of six concerts that varied in musical fare from orchestral to choral works of Bach, Mozart, Stravinsky, Britten, Handel, Haydn, Vivaldi, and Barber.

The educational and special projects of the Council have been a valuable and meaningful complement to the professional companies touring in New York State. They provide a substantial measure of continuity for the Council's basic concern of encouraging "participation in and appreciation of the Arts."











## Concert Calendar

|  |  |
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| <b>Albany Symphony</b>   | Schenectady, December 3, 1963; March 18, 1964  |
| <b>Albany Symphony Chamber Orchestra</b>                           | Rensselaerville, August 3, 1963  |
| <b>American Symphony</b>   | Forest Hills, February 9, 1964   |
| <b>Ars Antiqua Trio</b>  | Syracuse, March 15, 1964   |
| <b>Baltimore Symphony Orchestra</b>                                | Glens Falls, Nov. 18, 1963 • Cortland, Nov. 21, 1963   |
| <b>Leon Bibb</b>   | Bronx, March 6, 1964   |
| <b>Buffalo Philharmonic Orchestra</b>                              | Elma, October 10, 1963 • Canandaigua, October 11, 1963 • Potsdam, October 12, 1963 • Canton, October 14, 1963 • Oneonta, October 16, 1963 • Massena, October 17, 1963 • Alfred, October 18, 1963 • Geneva, March 8, 1964 • Olean, March 9, 1964 • Norwich, March 11, 1964 • Fredonia, March 20, 1964 |
| <b>Cincinnati Symphony Orchestra</b>                               | Auburn, March 20, 1964   |
| <b>Richard Dyer-Bennet</b>   | Binghamton, August 23, 1963 • Hillsdale, October 26, 1963  |
| <b>The Festival Orchestra</b>                                      | Aurora (Date to be Set)  |
| <b>Hudson Valley Philharmonic</b>                                  | Yorktown Heights, Dec. 21, 1963 • Amenia, March 15, 1964   |
| <b>Hudson Valley Philharmonic Little Symphony</b>                  | Pawling • Peekskill (Dates to be Set)  |
| <b>Hudson Valley Philharmonic &amp; NBC Opera</b>                  | Poughkeepsie, December 14, 1963 • Hudson, December 15, 1963 • Red Hook, December 15, 1963 • Monticello, December 17, 1963 • Amenia, December 19, 1963 • Yorktown Heights, December 21, 1963  |
| <b>Hudson Valley Philharmonic Orchestra Chamber Music Concerts</b> | Peekskill, February 3, 1964  |
| <b>Krainis-Baroque Trio</b>  | Staten Island (Date to be Set)   |
| <b>Little Orchestra Society</b>                                    | New Hyde Park, December 7, 1963  |
| <b>Marais &amp; Miranda</b>  | New Hyde Park, February 8, 1964  |
| <b>Miriam Makeba</b>   | Brockport, July 18, 19, 20, 1963   |
| <b>Mitchell Ruff Trio</b>  | Utica, July 13, 1963 • Delhi, February 13, 1964  |
| <b>New York Pro Musica</b>   | Poughkeepsie, November 19, 1963 • Syracuse, January 20, 1964 • Schenectady, February 12, 1964  |
| <b>Odetta</b>  | Brooklyn, November 9, 1963   |
| <b>Orchestra Da Camera</b>   | Commack, January 19, 1964 • Bayport, January 20, 1964<br>Selden, March 7, 1964 • Babylon, March 16, 1964<br>Baldwin • Bethpage • Farmingdale • Floral Park<br>Huntington Station • Jamaica • Stony Brook • Valley Stream (Dates to be Set)   |
| <b>Rochester Philharmonic</b>                                      | Houghton, January 3, 1964  |
| <b>Josh White</b>  | Ithaca, July 11, 1963  |

*Mirrored behind music stands and carrying case, student musicians attend a string section clinic at one of the workshops for school and community orchestras conducted by Lukas Foss and members of the Buffalo Philharmonic Orchestra in Oneonta and Potsdam.*







Ballet performances throughout the State by the New York City Ballet, the American Ballet Theatre, and the José Limón Dance Company comprised the Council's program in the dance during 1961 and 1962. In 1961 at a cost to the Council of \$70,000, the New York City Ballet staged 8 full-company performances. In addition 11 lecture-demonstrations on the fundamentals of ballet movement and style were performed in upstate New York to audiences consisting largely of school children. The following year the American Ballet Theatre performed 17 times in 8 communities, and José Limón's company provided an additional 13 performances in 10 different cities. The cost to the Council of both touring productions was \$58,000. The particularly well-received lecture-demonstrations performed the previous year by the New York City Ballet were repeated in 1962 by José Limón and his company of dancers.

Under the Council's professional touring performing arts program for 1963, a change in administrative procedure has resulted in a greatly expanded and more economical program. Local sponsoring organizations contract directly with the performing organizations. Council support may be obtained by a sponsor for attractions included on the Council's list of companies that have available touring schedules. The sponsor, therefore, bears the primary responsibility for the cost of the performance. The Council provides financial assistance based on the size and potential gross of the house, and an assurance that tickets will be reasonably priced. As a result of the Council's change in procedure, 47 dance concerts will be seen by New Yorkers in 34 different communities. The amount of support from the Council for the Dance under this year's professional touring program has resulted in a sum of \$32,800. Of the twenty dance companies available for touring with Council assistance, 17 companies were selected by sponsoring communities.



In an attempt to increase the understanding and exposure to both ballet and modern dance, the Council has supported several special and educational programs of particular note during the current year. Alvin Ailey has performed master classes with dance students wherever time and scheduling permit. A film on the fundamentals of the ballet performed by Jacques D'Amboise and Allegra Kent of the New York City Ballet has been produced in conjunction with the Ballet Society. The idea for the film developed as a result of the New York City Ballet tour and demonstrations in 1961. Extensive distribution of the film throughout the State is planned for areas which have not been reached by live lecture-demonstrations. Early in 1964 dancers of the New York City Ballet will again provide a week of lecture-demonstrations for students and teachers in metropolitan New York schools. The Council is also contributing on a matching funds basis to a series of 10 lecture-demonstrations on modern dance by Sophie Maslow for locations in Brooklyn and Long Island. And finally, a special arrangement this year with the Dance Notation Bureau has made it possible for Bard College and the University of Rochester to reconstruct Doris Humphrey's *Partita*.











## *Dance Concert Calendar*

### **Alvin Ailey Dance Theatre**

Utica, July 20, 1963 • New Paltz, July 25, 1963  
Plattsburgh, August 28, 1963 • Cortland, October 2, 1963  
Saratoga Springs, October 9, 1963 • Bronx, December 6,  
1963 • Riverhead (Date to be Set) • Congers, February  
22, 1964 • Schenectady (Date to be Set)

### **American Ballet Theatre**

Ogdensburg, October 23, 1963 • Jamestown, October 29,  
1963 • Corning, March 17, 1964 • Ithaca, Oct. 22, 1963

### **Merce Cunningham Dance Company**

Albany, April 23, 1963

### **Jean Leon Destine and Dance Company**

Riverhead, January 18, 1964 • Tarrytown, March 4, 1964

### **Paul Draper**

Delhi, February 13, 1964

### **Andre Eglevsky and Company**

Brooklyn, January 4, 1964

### **Jose Greco and Company**

Brockport, July 11, 12, 1963 • Alfred (Date to be Set)

### **Robert Joffrey Ballet**

Glens Falls, March 13, 1964

### **Eric Hawkins**

Schenectady, September 25, 1963

### **Myra Kinch Dance Company**

Elmira, January 13, 1964

### **Pearl Lang Dance Company**

Brooklyn, March 13, 1964 • Binghamton, March 20, 1964

### **Donald McKayle Dance Company**

Brooklyn, Oct. 20, 1963 • Plainview, Feb. 15, 1964

### **New York City Ballet**

Greenvale, July 26, 27, 1963

### **San Francisco Ballet**

Middletown, Feb. 20, 1964 • Syracuse, Feb. 25, 1964

### **Tamaris-Nagrin Dance Company**

Greenvale, July 21, 22, 1963 • Schenectady, November  
21, 1963 • Brockport, November 22, 1963

### **Thalia Mara**

Buffalo, November 18, 19, 20, 21, 22, 1963

### **Paul Taylor Dancers**

Millbrook, January 20, 1964







## *Exhibitions*

In its initial year of programming, the Council, in cooperation with the American Federation of Arts undertook the support of art exhibitions to be toured throughout the State. Seven exhibitions were arranged with examples of the highest quality in a variety of art forms and were made available to museums, art centers, schools and libraries at a very nominal charge. The following listing of these exhibits will indicate the scope and quality of the works that were made available:

### **MASTERS OF AMERICAN WATERCOLOR**

A group of thirty-four paintings by America's greatest watercolorists chosen by Lloyd Goodrich, Director, Whitney Museum of American Art, including work by Demuth, Feininger, Graves, Homer, Hopper, Marin, Prendergast, Sargent, Tobey and Wyeth.

### **THE HUDSON RIVER SCHOOL**

Twenty important canvases from this romantic American school of painting chosen by Agnes Halsey Jones. Included was the School's most famous painting, Asher B. Burand's "Kindred Spirits", as well as work by Bierstadt, Cole, Cropsey, Inness, Kensett and Wyant.

### **FIFTEEN YEARS OF AWARD-WINNING PRINTS**

Thirty-five original prints chosen from purchase prize-winning entries in the Brooklyn Museum's National Print Exhibitions by Una E. Johnson, Curator of Prints and Drawings at that institution. Included are works by Barnet, Frasconi, Hayter, Margo, Mihasaki, Schrag and Thrall.

### **THREE CENTURIES OF ARCHITECTURE IN NEW YORK STATE**

A photographic essay on historic examples of architecture, ranging from the Dutch and English styles of colonial days through the classicism and romanticism of the 19th Century to today's most advanced designs — selected by Dr. Carl K. Hersey, Chairman, Department of Fine Arts, The University of Rochester.

### **MASTERPIECES OF PHOTOGRAPHY**

Forty original photographs, taken between 1842 and 1916, were selected by Nathan Lyons, Assistant Director, The George Eastman House Collection. European photography pioneers, as well as the Americans, Steichen, Stieglitz and Strand were included.

*"Forty Artists Under Forty", an exhibition organized by the Whitney Museum of American Art for the Council touring visual arts program prior to its opening at the Everson Museum of Art in Syracuse.*



#### **INDIAN ART OF THE UNITED STATES**

A photographic panel exhibition organized by the Museum of Primitive Art, under the direction of Rene d'Harnoncourt, Director, Museum of Modern Art, assisted by Robert Goldwater, and Douglas Newton, Director and Curator, respectively of the Museum of Primitive Art.

#### **HOW TO LOOK AT A PAINTING**

An outstanding educational exhibit of color reproductions and extensive text arranged by Bartlett H. Hayes, Jr., Director Addison Gallery of American Art.

The success of the initial year's program with AFA prompted the Council to continue five of the seven exhibitions and add four more (the two that were dispersed were limited to maximum security galleries and had toured to the extent of available facilities). The four additional exhibits that follow were primarily tailored to the smaller exhibition facilities of the State's art centers and libraries.

#### **MAJOR WORKS IN A MINOR SCALE**

Thirty canvases chosen by Thomas M. Messer, Director, The Solomon R. Guggenheim Museum, illustrating that dynamic design and vigorous concept denote the creative genius in his small canvases as surely as those that cover a large expanse.

#### **CONTEMPORARY LANDSCAPES AND THEIR ANTECEDENTS**

Examples by Daubigny, Gainsborough, Huysmans, Renoir, Avery, Dickinson, Feininger, Heliker, Sheeler make up this lively exhibit chosen by Axel Von Saldern, Curator of the Department of Paintings and Sculpture, the Brooklyn Museum.

#### **PRINTS BY GREAT MASTERS**

Thirty-two rare and beautiful prints by European and American Masters spanning six centuries were selected by A. Hyatt Mayor, Curator, Department of Prints, The Metropolitan Museum of Art. Included are works by Cranach, Durer, Geri-cault, Goya, Hogarth, Rembrandt, Tiepolo, Turner, Pissarro and Whistler.

#### **JAPANESE PRINTS**

Fifteen original prints of 18th and 19th Century Masters, chosen by Dr. Richard P. Wunder, Curator of Prints and Drawings, The Cooper Union Musuem. Artists represented include Harunobu, Hiroshige, Nokushi and Utamaro.



At the point of discussing the third year of exhibition programming, it should be stated that the foregoing ten exhibitions were sent out as they were organized so that there have been a more or less continually changing number of exhibitions available. Each AFA exhibition is scheduled for one year's tour and at the end of that period it is returned for dispersal or refurbished for another year's tour.

With a significant number of the State's historical society museums increasingly concerned with changing exhibitions, the Council has arranged for three self-contained touring exhibits in the Decorative Arts. These are not limited to use by historical societies and will be available to museums and other regular exhibiting organizations as well, but an attempt is made to stress the development of style in materials relating to the State's many fine local history collections. The three exhibitions follow a similar format, pointing out our heritage of design from Colonial times to the early 20th Century. Following are the subjects of these exhibits and those responsible for their organization.

**SILVER IN THE COLONIES AND THE REPUBLIC**

Organized by Marvin D. Schwartz, Curator of Decorative Arts,  
The Brooklyn Museum.

**THE PAPER ON THE WALL**

Organized by Mrs. Hedy Backlin, Curator of Decorative Arts,  
The Cooper Union Museum.

**AMERICAN HARDWARE**

Organized by Lewis C. Rubinstein, Curator, the John Jay House.

Traveling educational exhibits for use in schools have been encouraged and sponsored by the Council. Following are institutions that have organized, or are in the process of organizing, exhibitions as indicated during the first three years of Council activity:

**EVERSON MUSEUM OF ART, SYRACUSE**

"Occupations in the World of Japan" / "Print-Making Highlights"

**ROCHESTER MEMORIAL GALLERY**

"The Imagination in Art" / "Art Takes Shape" / "From Counter to Cupboard"

**SCHENECTADY MUSEUM ASSOCIATION**

"The Self-Reliant Americans" / "Fossils of Schoharie County"







#### THE BROOKLYN MUSEUM

"What is a Painting" / "Painting as a Two-Dimensional Art" / "Watercolor Painting" / "Painting with Egg Tempera" / "Painting in Oil I" / "Painting in Oil II"

#### THE COOPER UNION MUSEUM

"Weaving, the Art of the Loom" / "Graphic Arts, the Making of Prints" / "The Marbling of Book Papers" / "Color"

In addition, the Council has supported the Art On Tour organization. During the past eight years, Art On Tour has developed a circulating exhibit program designed to supplement the cultural programs of schools by tapping the resources of museums, business organizations and international cultural agencies. They have also developed an outstanding use of volunteer woman power to carry out their objective of "bringing the museum to the school." It is for the extension of their unique services to additional communities of the State that the Council has arranged for this support.

In 1962, the Council undertook a pilot project in arranging for a substantial extended loan exhibition from the Metropolitan Museum, in New York, to the Roberson Memorial Center in Binghamton. The Council's role consisted of assuming the costs of assembling, packing, transportation, insurance, cataloguing and labeling the material involved in this exhibit. The helpfulness of Mr. James Rorimer, Director of the Metropolitan Museum, in all aspects of this project including his support of this request to his Board of Trustees, cannot be overstated. Much credit is due, too, to Mr. Keith Martin, Director of the Roberson Memorial Center in creating an appropriate and secure setting for this exhibition. 180 art objects from Near Eastern, Medieval, Arms and Armor, Egyptian, Greek and Roman departments were involved in this project.

The success of the Binghamton project led the Council to give its support to a similar extended loan exhibition, in 1963, from the Metropolitan Museum to the Albany Institute of History and Art. Miss Janet MacFarlane, Director of the Albany Institute, has requested material from the Near Eastern, Greek and Roman departments to supplement an existing loan in Egyptian objects from the Metropolitan Museum. The installation is presently under way. Requests for similar exhibitions from three other major Upstate museums have been received by the Council.

*One of a series of meetings at which the Council seeks the advice and guidance of experts in various fields of the arts. Museum Directors meeting at "Lorenzo", the Lincklaen-Ledyard House, in Cazenovia.*







In 1961, the newly formed New York State Council on the Arts supported a tour of the New York City Opera Company that consisted of 16 performances in 11 cities throughout the State. The \$70,000 which the Council provided for the tour gave local sponsoring organizations the opportunity to present the company's productions with matching funds at costs ranging between \$3,000 and \$3,500 per performance. The Opera Company's normal fee is \$6,000 a performance. Consequently, communities which had previously been unable to afford a major opera production saw and heard "La Boheme", "Madame Butterfly", "The Marriage of Figaro", "The Mikado", and "Cosi Fan Tutti."

The New York City Opera again toured the State in 1962. A grant of \$65,000 enabled productions from a touring repertoire that included "La Boheme", "Rigoletto", and "The Marriage of Figaro" to be performed 17 times in 12 communities. In the same year, the beginnings of a special projects program designed to provide greater opportunity for creative and interpretive artists to bring their work to newly developing audiences in the State materialized with the May 25th performance of "Jeremiah", a new opera produced by the Tri-Cities Opera Company in Binghamton. Also in 1962, the Metropolitan Opera Studio gave 18 performances of "Cosi Fan Tutti" throughout the State at a cost to the Council of \$21,000. Some of the communities the Metropolitan Opera Studio visited were Plattsburgh, Watertown, Owego, Cazenovia, Syracuse, Canton and Albany. The Council also provided \$1,500 for the investigation and survey of existing organizations performing opera in New York State. As a result of that study, the New York State Opera League was founded on September 14, 1963 "to encourage the production and promote public interest in the opera throughout the State of New York." One of the League's principal advantages is the eagerness of its ten members to pool their resources of talent, music, sets, costumes, and production facilities in order to minimize individual performance costs.



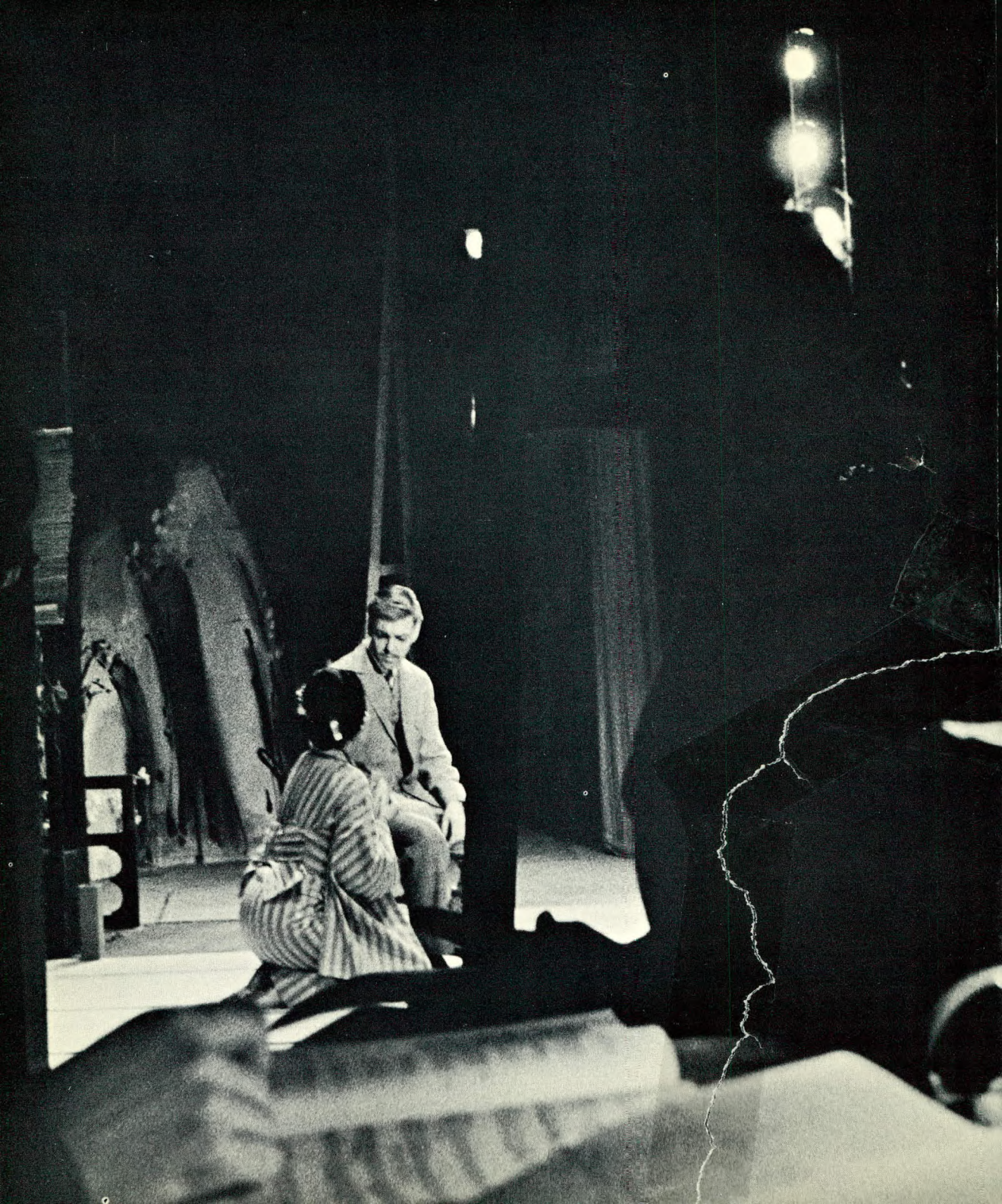
In the 1963 season, the expanded professional touring performing arts program includes performances by four opera companies. The After Dinner Opera Company, the Goldovsky Grand Opera Company, the Turnau Opera Company and the New York City Opera Company have scheduled 25 performances in 18 different communities. Council funds in support of this aspect of the touring program amount to \$49,700. Local organizations bear the major portion of the expenses involved in sponsoring attractions. The amount of support to a sponsor is based on the potential gross receipts from the performance, the size of the auditorium and the amount of the performing organization's fee. Assurance that tickets are reasonably priced is required, and intangibles such as local organizational ability, augmentation of previous years' programs, and the uniqueness of an attraction for a community are considered.

Lost among the figures and calendars on these pages is the increased and impressive activity that exists within the various sponsoring communities. Companies which are touring within the Council's program frequently play to audiences throughout New York without any support from the Council. Many more companies have tours and schedules booked independently of involvement with or participation from the Council. The number of performances by professional dance, theater, concert and opera companies has increased from 107 in 1962 to 224 for the 1963 season. The number of communities applying for the performing arts program of the Council has risen to 88 this year; in 1962 the number of communities receiving attractions was 53. The number of performing organizations has grown from 9 in 1962 to 57 in 1963. The cost to the Council of the program has decreased in the past year from \$264,500 to \$166,800. This has been possible largely through the increased efforts and interest in the arts on the part of the people of New York State.











## *Opera Calendar*

**After Dinner  
Opera Company**

Twenty-one short operas—Brockport, July 25, 26, 27, 1963

**Goldovsky Grand  
Opera Company**

"Barber of Seville" and "La Tosca"—Merrick, December 7, 1963 • New Paltz, January 23, 24, 1964 • Elnora, January 25, 1964

**New York City  
Opera Company**

"La Traviata", "Don Giovanni", "La Boheme", "Madame Butterfly", Middletown, October 16, 1963 • Troy, October 28, 1963 • Olean, October 29, 1963 • Albany, November 12, 1963 • Corning, November 13, 1963 • Syracuse, November 14, 1963 • Batavia, December 1, 1963 • Geneseo, December 2, 3, 1963 • Auburn, December 5, 1963 • Ithaca, December 6, 7, 1963 • Farmingdale, December 10, 11, 1963

**Turnau  
Opera Company**

"The Barber of Seville"—Cortland, December 5, 1963 • Buffalo • Keuka Park (Dates to be Set)







## Theatre

In the first two years of the Council's programs for the theatre, a professional producing organization was given a direct grant that enabled productions to be booked throughout the State at costs substantially lower than those traditionally charged. The Phoenix Theatre's tour of *Hamlet* and *Androcles and The Lion* in 1961, *The Matchmaker* in 1962, a tour of the New York Shakespeare Festival's production of *Macbeth*, and a subway circuit of the New York City Boroughs by four Equity Library Theatre shows in 1962, comprised the basis for the Council's efforts to expose a greater number of the citizens of New York State to professional theatre.

*Hamlet* and *Androcles and The Lion* (1961): With Council support totalling \$95,000, these two Phoenix Theatre productions played in 25 cities to over 37,000 people including an estimated 11,250 school children during a six-week tour. In 17 of the 25 cities, the theatres were filled to more than 95% capacity. For 15 of those communities, it was the first major New York production to perform locally in over 35 years.

*The Matchmaker* (1962): Another Phoenix Theatre production, directly supported by \$70,000 from the Arts Council, gave 24 performances in 20 cities. Eight of these locations had not held Council supported productions the previous year. The audience acceptance paralleled closely the response of the first year.

Operating under a special project grant of \$20,000, the Equity Library Theatre in 1962 presented 5 performances each of *Mister Roberts*, *Elizabeth*, *The Queen*, *The Devil's Disciple*, and *New Girl in Town* in Brooklyn, the Bronx and Queens. In all instances the Council required low ticket prices. In those cases of sponsorship by a profit-making organization it was required that any profit be shared with a local cultural organization. In the spring of 1963, before the termination of the 1962 fiscal year, the New York Shakespeare Festival Company played 14 engagements of *Macbeth* under Council subsidy. Since the intent of this tour was to perform to a student audience, the Council was



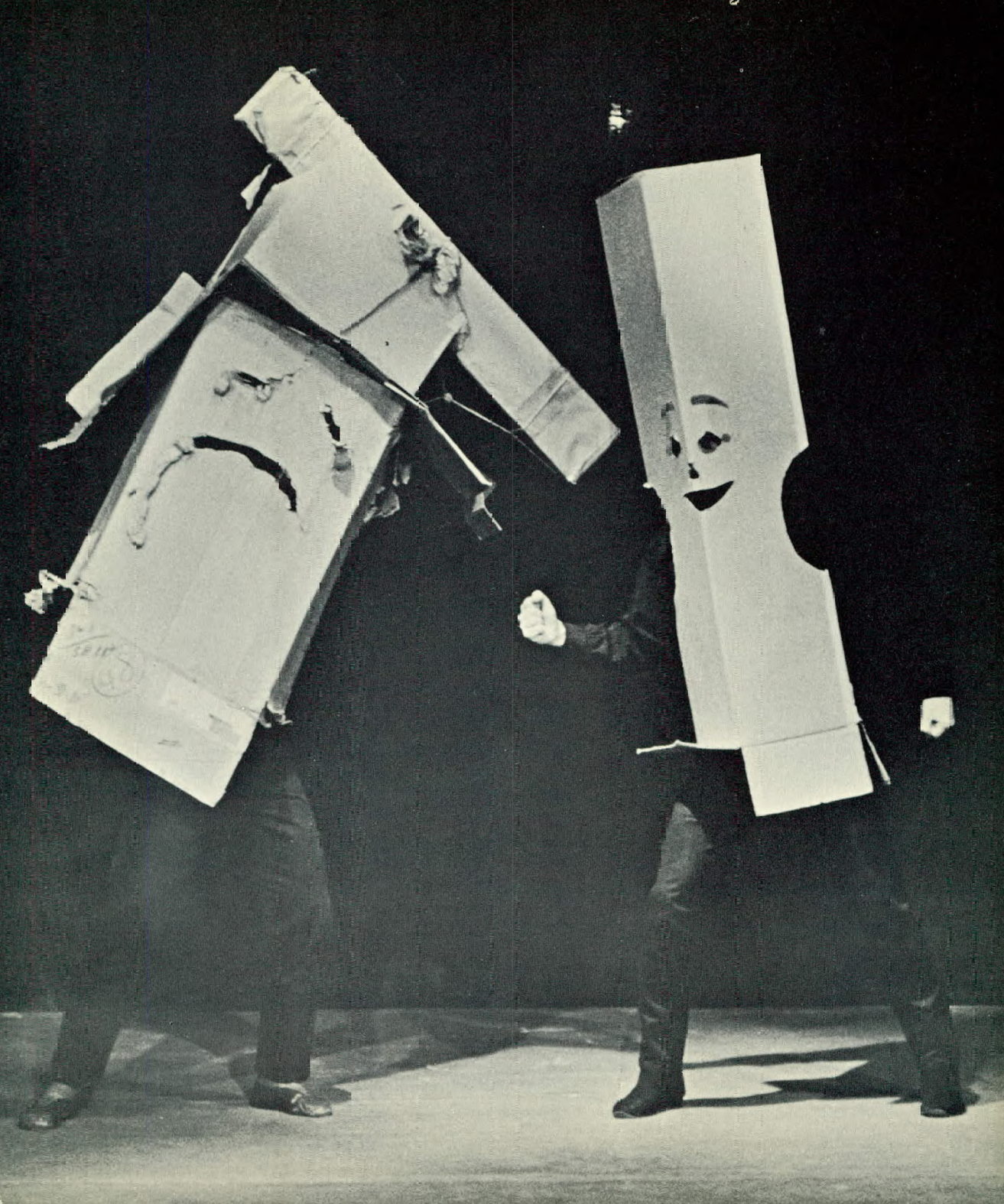
able to request admission tickets at prices between 50 cents and \$1.00 which enabled local sponsors to defray expenses. Over 10,000 students in upstate New York shared this theatrical experience.

In 1963 the Council's administrative approach regarding its professional performing arts program was altered from providing direct support to one or two theatrical companies for short tours to providing partial support to community sponsors booking attractions. A greater variety of attractions was made available to local organizations throughout the season. Sponsoring organizations were able to choose from 15 professional touring shows. Under this new procedure, 30 performances in 22 cities by 9 different theatrical companies are scheduled. The cost of this program to the Council is \$20,700 (see *Calendar* for companies, productions, and performance dates). One third of these locations consists of communities which had not had previous Council supported performances.

In the area of children's theatre, the Council supported an 11-city pilot tour of two weeks by the Merry-Go-Rounders in the spring of 1963 for \$6,450 (fiscal year 1962). Under the current Professional Performing Touring Arts Program, the 1963-1964 season ending March 31, 1964 will consist of 31 performances by 3 performing groups in 18 communities at a total cost to the Council of \$5,400.

Other Council funds have supported technical assistance to local theatre groups on planning, design, lighting and organization. Advisors and lecturers to the New York State Community Theatre Association Conference in Albany during October 1963 were provided with assistance from the Council. Aid for the New Dramatist Workshop which gives young playwrights an opportunity to have their works performed as well as six performances with symposia of *The Worlds of Shakespeare* has been given by the Council in 1963. An educational program for New York City Schools by the Paper Bag Players consisting of 20 demonstrations and performances is also scheduled for fiscal 1963.











## *Theatre — 1963 Calendar*

|  |  |
|--|--|
| <b>"A Man For All Seasons"</b>   | Delhi, October 7, 1963 • Plainview, March 21, 1964<br>Middletown, March 24, 1964   |
| <b>"Brecht on Brecht"</b>  | Elmira, October 7, 1963 • Brockport, December 2, 1963<br>Alfred, December 3, 1963 • Ithaca, December 4, 1963<br>Saratoga Springs, December 5, 1963   |
| <b>"Character Sketches"</b><br>(Cornelia Otis Skinner)                       | Boiceville, October 23, 1963   |
| <b>"Mark Twain Tonight"</b><br>(Hal Holbrook)                                | Alfred, October 16, 1963 • Glens Falls, October 18, 1963   |
| <b>"Oedipus Rex"</b><br>(National Players)                                   | Loudonville, October 14, 1963 • Oswego, October 28,<br>1963 • Geneseo, October 30, 1963  |
| <b>"Playboy of the Western<br/>World" National Tours</b><br>(Irish Players)  | Cazenovia, October 16, 1963 • Hamilton, October 17, 1963   |
| <b>"Six Characters in Search<br/>of an Author"</b><br>(Circle in the Square) | Ithaca, October 21, 1963 • Binghamton, November 13,<br>1963 • Bronx, February 1, 1964 • Canton, February 13,<br>1964 • Plattsburgh, February 14, 1964 • Oswego,<br>February 17, 1964 • Oswego, February 18, 1964   |
| <b>"Taming of the Shrew"</b><br>(National Players)                           | Albany, October 13, 1963 • Oswego, October 29, 1963<br>Geneseo, October 30, 1963 • Geneseo, October 31, 1963<br>Buffalo, November 1, 1963  |
| <b>"The Coach with the<br/>Six Insides"</b>                                  | Potsdam, February 13, 1964   |
| <b>"Under Milkwood"</b><br>(Circle in the Square)                            | Albany, October 8, 1963  |
| <b>"The Littlest Circus"</b>   | Laurelton, February 1, 1964 • Selkirk, January 21, 1964<br>Wantagh, January 25, 1964   |
| <b>"Come Along With Mara"</b>  | Brooklyn, December 14, 1963 • Corning, March 28, 1964<br>Hartsdale, February 15, 1964 • Liberty, October 25, 1963<br>Newburgh, February 22, 1964 • New York City (13 Dates<br>to be Set) • North Babylon, November 9, 1963 • Selkirk<br>(Date to be Set) • West Hempstead, November 24, 1963<br>Yonkers, November 23, 1963 |
| <b>Merry-Go-Rounders</b>   | Auburn, February 8, 1964 • Ossining, February 15, 1964<br>New Hyde Park, March 21, 1964 • Ballston Spa<br>Elmira • Watkins Glen • Woodstock (Dates to be Set)  |







## *Summary of Future Plans*

This will be the third year that I have played the prophet on these pages, and I am acutely aware of the perils. Our report, this year, intended for distribution to a larger national and international audience at our headquarters in the New York State Pavilion at the 1964 New York World's Fair, is an attempt to write the record of the four years of Council history. It is a good time to review past prophecies and question their accuracy. Such a review may point to a need for further prophecy or it may obviate it.

At the end of 1961, two directions were indicated. The first was to concentrate effort on increasing the Council's program of support for touring professional performances and visual arts exhibitions. The second was to extend the technical assistance program, making this service available to local performing as well as visual arts organizations. It was evident that there remained a strong unsatisfied appetite for both, and that each was contributing to an increased community interest.

During the following year, both of these directions were pursued. Elsewhere in this report statistics indicate the extent of the increase in the touring program. In technical assistance, research and pilot projects were initiated to seek ways of making our participation in community performing arts most effective.

The 1961 report included another prophecy, more a dream goal; elusive but essential. It remains as essential today as then:

*Ultimately, it is the purpose of the New York State Council on the Arts, . . . that the endowed human resources of any resident of our State should not remain unexhausted because of our failure to provide the opportunity to stimulate or express them.*

At the end of 1962 our plans in prophecy were more definitive. We proposed revisions to the professional touring performing arts program. The effect of these revisions is again suggested in the statistics but better demonstrated by the surge of interest prompted by an increased opportunity for selection at the community level. While the change of procedure produced numerous problems, some of which remain to be solved, there are indications that this prophecy has become policy.



We proposed that the Council concern itself with the specific field of education for the young audience, seeking ways to supplement classroom training with performances and exhibitions of a quality not generally afforded our children in their schools. Again, this prophecy has become a policy.

Finally, we proposed a program of special projects which would provide greater opportunity for our creative and interpretive artists to join in bringing their work to a newly developing audience. Working with existing organizations with similar objectives, we have contributed modestly to this goal. This prophecy too is becoming a policy.

It would seem safe to say, then, that the Council is finding its opportunities for service in four distinct directions. First, with support for professional performances and quality exhibitions we may encourage and help to meet an increasing appetite for the Arts throughout the State. Second, with support for educational projects we may help build audiences for tomorrow. Third, with special projects we may help to insure the continuity of our creative and interpretive resources and, fourth, with Technical Assistance we may contribute to the higher standards of quality which increase the pleasure of participation in the Arts at the community level.

This four part program may suggest the appropriate role of state support in the overall patronage picture. Where each state places special emphasis will depend on the priority of need, and this will of course change through the years. In New York we are, in effect, buying specific services from existing institutions and broadening their opportunity and influence. We are less concerned with the establishment of new institutions except where they tend to be associations of the existing, intended to provide coordinated services.

There is a healthy public concern for the dangers of Government control of the Arts, and while the Council's approach purposes to be as free from these dangers as any could be, there remains the responsibility for selection. Selection embodies the elements of control, and the recognition of this fact is healthier if it is public. All art requires selection in its interpretation, decisions which control must be made daily. To help guide this selection the Council turns to advisors, in groups or as individuals, always accepting the final



responsibility itself. Our advisors are chosen solely for their knowledge and judgment, they are usually people with heavy demands on their time and their willingness to help us is an encouraging index to the importance they place on our work.

The question of *whether or not* there should be government support seems to be academic; the real questions are *when* and *how*. Many municipal governments have long traditions of support with no indication of artistic control. Many more will join these ranks. Many county governments have been similarly aware of the service of the Arts to the larger community and have contributed, often substantially, to their support. Again, many more must follow. There has been an encouraging trend on the part of state governments towards accepting their share of the responsibility, and even the Federal government has shown signs of awakening to the need for coordinating its numerous existing programs in the Arts, raising its standards, and initiating new essential steps.

All of this will not be enough without the continuation of and substantial increase in support from individuals, foundations, businesses, educational institutions and labor. A year ago I admitted that the definition of appropriate areas for state support for the Arts was still unclear. During the past year it has become clearer; our patterns are taking form. But the artistic lag in our society remains and it can only be closed by total effort. We are helping to focus public attention on the importance of this effort.

The expressions which we define as "the arts" began to assume an identity at the moment of origin of the species of man. They are the earliest instinctive expressions of each child, today. Peripheral effects of the process of civilization have taken us through a cycle where the pleasure and communication of the arts appeared to be reserved for special segments of society. No signal more clearly marks our emergence from this cycle than the mature acceptance of the Arts as a natural part of the experience of life. The New York State Council on the Arts cannot do more than to recognize this signal.

JOHN H. MACFADYEN  
*Executive Director*







## *Technical Assistance*

Technical assistance in the arts was established at the outset of the Council's programming to provide expert advisory service to organizations or institutions having no staff member specifically qualified to consult for particular problems. As initially conceived, this program was considered as a service for the many smaller museums and historical societies with problems relating to presentation of the visual arts. During the past three years, this phase of the Council's activity has been gradually developed to provide service to most of the branches of visual and performing arts. Most importantly, perhaps, the needs expressed by applications for technical assistance have increasingly provided a guide for the Council's other programming in the arts — a guide determined by those most immediately concerned with the success or failure of an artistic endeavor.

In administering the Technical Assistance Program, the Council attempts to make the procedure an uncomplicated one. Application may be made by any culturally-oriented organization satisfying the Council's requirements concerning their non-profit status, availability of their services or collections to the public and use of the consultant requested. If the requesting organization is unknown to the Council or if the problem is one that has not previously been posed under this program, a visit is made by a staff member to interview those making application. Upon clearance of the particular project, a consultant is assigned to provide advice on the problem at hand. Consultants are paid a standard per diem fee established by the Council and travel costs. Copies of the consultant's reports or plans are sent to the requesting organization or institution and to the Council's offices. The requesting organization is asked to assess the help it has received and to indicate its usefulness as a guide to the Council in further developing the Technical Assistance Program.

It has become increasingly evident that the vitality of the Technical Assistance Program is best served by an inter-institutional approach. Consultants are



mainly drawn from the staffs of the State's many cultural institutions and rosters are continually revised on the basis of past performance and added to by qualified recommendations. It is obvious that large institutions with staffs composed of more highly specialized personnel can provide most of the consultants needed in this program. But in practice, it is evident that those with the ability to solve problems are not necessarily from these larger organizations. A particularly gratifying aspect of the program has been the development of new consultants whose talents and interest have contributed increasingly to the success of the program.

The breadth of the Technical Assistance Program has made it possible to assist in setting up several new art centers in the State. The point should be stressed here that the Council does not initiate such ventures, but can help to guide a community with the task, if requested. A case in point is the Wyoming County Art Center in Warsaw: In April, 1963, a visit was made to Warsaw by the Assistant Director, following correspondence, to discuss the possibility of establishing an art center in an essentially rural county. Reporting satisfaction with the aims and interest of those in the community who were willing to be responsible for this venture, two consultants, both art museum directors, visited Warsaw. One was asked to prepare a report on the administrative problems of the proposed center — the other to present a suggested plan for use of the available facilities. Both were requested to indicate possible programs for the center. Following these reports and an indication of a good chance of success by both consultants, a specialist in community relations was sent to Warsaw to prepare a plan for financial support. In the meantime, those responsible for the center set about to remodel the premises and organize an opening exhibit. The Council then provided a graphic designer to design the catalogue for its opening exhibit and establish the format for other publications. Finally, a consultant was sent





A&P FOOD STORES



Wyoming County Arts Center

PLAID

COSMETICS



to supervise the uncrating and the installation of the initial exhibit and returned for disassembly and crating at its termination. Further, he was asked to demonstrate the care and handling of works of art during these visits. In early November, following a considerable amount of hard work by the community, the Wyoming Art Center opened to the public.

Each request for technical assistance presents a different problem, however, for practical purposes, categories for this help have been established according to the following table. In analyzing the request and in the selection of a consultant, the individual qualities of each element are considered. Of the 112 requests that have been received for this service, 104 have been approved, 8 have been disapproved as unrelated to the Council's objectives. Approximate percentages of the requests granted during the first three years of this program are indicated.

| GENERAL         |     |  |
|-----------------|-----|--|
| 37%             | 9%  | Administration                                 |
|                 | 12% | Architectural Conservation, Remodeling, Survey |
|                 | 12% | Community Relations                            |
|                 | 2%  | Education                                      |
|                 | 2%  | Publication                                    |
| VISUAL ARTS     |     |  |
| 47%             | 4%  | Archives and Library                           |
|                 | 8%  | Cataloguing and Accessioning                   |
|                 | 13% | Conservation and Identification                |
|                 | 18% | Display Techniques                             |
|                 | 2%  | Sales Desks                                    |
|                 | 2%  | Storage and Handling                           |
| PERFORMING ARTS |     |  |
| 16%             | 9%  | Artistic Production                            |
|                 | 7%  | Technical Production                           |







## *Advisors to the New York State Council on the Arts*

*Since its formation in 1960, the Council has had the benefit of thoughtful counsel from advisors in all walks of professional and lay life of the Arts. Those listed below have responded, individually and collectively, to our needs; their guidance has been invaluable. To them the Council extends its deepest gratitude. We hope, in the years ahead, to continue to turn to persons outside our membership for help in determining our direction.*

Betsy Ainslie • H. Harvard Arnason • Hedy Backlin • George Balanchine  
Richard Barr • Genevieve Bazinet • Ralph Bellamy • Theodore Bikel • Alice  
Bingham • James M. Brown • Thomas S. Buechner • Robert Cahlman • Lucia  
Chase • Mrs. LaBar H. Clark • Langdon Clay • Harold Clurman • Howard  
Conant • Marc Connelly • John Crosby • Francis W. Cunningham • Edgar  
Curtis • Stanley Czurles • Edith Dappert • Mrs. John E. Davis • Harlow Dean  
Agnes de Mille • Jane des Grange • Gerald Devlin • Michael Dewell • Thea  
Dispecker • Ormond Drake • Robert E. Dunn • Edward H. Dwight • Robert  
Eagan • Michael Ellis • Donald Engle • Carl Engelhart • Maurice Evans  
Alexander Ewing • Hy Faine • John Fearnley • Marion Feman • Bernd  
Foerster • Frank Forest • Wilbur H. Glover • Lloyd Goodrich • Charles  
Graney • John Gutman • T. Edward Hambleton • Howard Hanson • Jay  
Harrison • Philip Hart • Peyton Hibbitt • Martha Hill • Theodore Hollenbach  
Louise Homer • Howard Hook • Helen Hosmer • John K. Howat • John  
Daggett Howell • Ada Louise Huxtable • Robert Bruce Inverarity • Louis  
Ismaï • Ninita Johns • Rev. William Kalaidjian • Melvin Kaplan • Ulysses Kay



Sheldon Keck • Byron Kelley • Lincoln Kirstein • Arnold Kohn • Irving  
Kolodin • William Kolodny • Karl Kritz • Mrs. Edmundo LaSalle • Richard  
Leach • Omar K. Lerman • Robert Lewis • José Limón • Howard Lindsay  
Louis Lloyd • Robert H. Luck • Janet MacFarlane • Gertrude Macy • Robert  
Mann • Jack Manning • Keith Martin • William Martin • Burt Martinson  
Dorothea Masters • Harley J. McKee • Maxwell McKnight • Gian Carlo Menotti  
Ralph Miller • John D. Mitchell • Claude Monteux • Douglas Moore • Lillian  
Moore • Carol Morse • Carlos Moseley • Beaumont Newhall • Donald  
Oenslager • Ken Olsen • Joseph Papp • Fred Patrick • Jerome Patterson  
Sven Petersen • Paul Bruce Pettit • Harris K. Prior • Dorothy Raedler • Lois  
Rathburn • Janet Reed • Mrs. Robert A. Riester • William Ritman • Jerome  
Robbins • Francis Robinson • James Rorimer • Seymour Rosen • Samuel  
Rosenbaum • George Ruby • Julius Rudel • Allen Sapp • D. Kenneth Sargent  
Robert Saudek • William Schuman • Dean Jeanette Scudder • Marvin L. Seiger  
William Seitz • George Seuffert • Jack Shana • Joseph Shoenfelt • Herman  
Shumlin • Robert Sinclair • Norman Singer • C. Duryea Smith III • Donald  
Smith • Gordon M. Smith • Benson Snyder • Samuel Spurbeck • Franz Stone  
Carl Streuver • Max W. Sullivan • Martin Tahse • Jerry Tallmer • Walter  
Terry • Mildred Taylor • Richard Turner • Gordon B. Washburn • Harold  
Weston • Blanche Wise



## *Consultants to the Council*

*Through the Technical Assistance Program, the Council has been able to make significant contributions to the progress of community arts endeavors throughout the State. Professional consultants, assigned temporarily to the Council payroll, have undertaken diverse assignments with imagination and devotion. They are listed below in recognition of their unique contribution.*

Walter Abel • Joan Abouchar • Dorothy Adlow • Alvin Ailey • Hedy Backlin

Dorothy Barck • Will Barnet • Alice Beer • Robert Benson • Harry Bertoia

James M. Brown • James Browning • John Brownlee • Thomas Buechner

Herbert Cahoon • John Celentano • Fong Chow • Marc Connelly • Leonard

Crainford • Francis W. Cunningham • Eugene Dakin • Edith Dappert • Carl

C. Dauterman • Vladimir Djury • Edward H. Dwight • Janet Reed Erskine

A. Ewing • John Fearnley • Allen Fletcher • St. Julian Fishburne • Patricia

Fitzgerald • Leroy Flint • Richard Stuart Flusser • Bernd Foerster • Wilbur H.

Glover • C. Gore • Jane des Grange • Wilder Green • Tom Gruenwald

Per Guldbeck • Hugh Hardy • Fran Harris • Carl K. Hersey • James J. Heslin

Martha Hill • Lee Hirsche • Alice Hirson • Theodore Hollenbach • John

Hultberg • Louis F. Ismay • William H. Johnson Jr. • Morris Kantor • Sheldon



Keck • Billie Kirpich • Louis J. Koster • Katherine Kuh • William L. Lassiter  
Robert A. Laurer • Marvin P. Lazarus • John Lehne • James Lerch • Omar  
Lerman • Emory Lewis • Seymour Lipton • Laurance J. Longley • Janet  
MacFarlane • Paul Malo • Thalia Mara • Fletcher Martin • Keith Martin  
Laura Martin • Virginia Martin • Harley J. McKee • Georges Miguelle • Ralph  
Miller • George Montgomery • Gertrude Moore • Tharon Musser • Beaumont  
Newhall • Danny Newman • Donald E. Nichols • George Oppenheimer  
Robert Paddock • William Palmer • Albert E. Parr • Mary Peltz • Paul Perrot  
Harris K. Prior • Fred L. Rath • Frances Reynolds • Alvin Reiss • George  
Rickey • Dorothy W. Riester • Susanne P. Sack • Russell Sanjek • Marvin D.  
Schwartz • Rose L. Senehi • Donald S. Smith • Gordon Smith • Samuel  
Spurbeck • Hedda Sterne • Philip H. Stevens • John Stix • Max W. Sullivan  
Francis Tursi • Stuart Vaughan • Helen Vaughan • Frederick Vogel • John  
VonWicht • Gerald Watland • Lester G. Wells • Robert G. Wheeler  
William White • Peter Wingate • Lothar P. Witteborg



## *Financial Statement*

|   |       |                         |
|---|-------|-------------------------|
| <i>Support for Touring Programs</i>   |       | <u><b>1961</b></u>      |
| Opera . . . . .   |       | \$ 70,000               |
| Ballet . . . . .  |       | 70,000                  |
| Orchestra . . . . .   |       | 95,000                  |
| Theater . . . . .   |       | 95,000                  |
| Visual Arts . . . . .   |       | 40,400                  |
| <br><i>Technical Assistance Programs</i>                                      |       |                         |
| Museums and Historical Societies . . . . .                                    |       | 27,600                  |
| Miscellaneous . . . . .   |       | 2,000                   |
| <br><i>Administration</i>   |       |                         |
| Salaries, Printing, Travel,<br>Maintenance and Operation . . . . .            |       | 50,000                  |
|   | TOTAL | <u><u>\$450,000</u></u> |
| <br><i>Personal Service including</i>   |       | <u><b>1962</b></u>      |
| Technical Assistance . . . . .  |       | \$ 65,700               |
| <br><i>Maintenance and Operation</i>  |       |                         |
| Administrative Expenses<br>Including Workshops and Special Projects . . . . . |       | 44,550                  |
| <br><i>Special Expenses including</i>   |       |                         |
| Touring Programs in the Performing<br>and Visual Arts . . . . .               |       | 450,000                 |
|   | TOTAL | <u><u>\$560,250</u></u> |



## *Financial Statement*

|   |           |                          |
|---|-----------|--------------------------|
| <i>Personal Service</i>   |           | <u>1963</u>              |
| Staff . . . . .   | \$ 49,885 |                          |
| Temporary Secretarial . . . . .   | 4,000     |                          |
| Technical Assistance . . . . .  | 30,000    | 83,885                   |
| <br><i>Maintenance and Operation</i>  |           |                          |
| Rentals, Communication, Office Supplies,<br>Printing, Advertising, Travel, etc. . . . . |           | 51,680                   |
| <br><i>Touring Programs</i>   |           |                          |
| Performing Arts . . . . .   | \$166,800 |                          |
| Visual Arts . . . . .   | 24,200    | 191,000                  |
| <br><i>Special Projects</i>   |           |                          |
| Performing Arts . . . . .   | \$ 73,480 |                          |
| Visual Arts . . . . .   | 30,050    | 103,530                  |
| <br><i>Educational Projects</i>   |           |                          |
| Performing Arts . . . . .   | \$ 73,480 |                          |
| Visual Arts . . . . .   | 26,000    | 99,480                   |
| <br><i>Other Services</i>   |           |                          |
| Conferences, Workshops, Advisory Meetings,<br>Seminars, Symposia, etc. . . . .          |           | 4,644                    |
| TOTAL   |           | <u><u>\$534,219*</u></u> |

\*This figure represents a 5% reduction of \$28,116 in accordance with direction of the Division of Budget. Original appropriation for 1963-64 was \$562,335.







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William Hull, Assistant Director  
John B. Hightower, Executive Assistant  
Omar K. Lerman, Special Consultant, Performing Arts  
Sally Gardner, Office Manager  
Suzanne Walker, Secretary

## *Temporary Office Personnel*

Joan Cole, Lenice Hertweck, Stephen Kaprelian,  
Mary Ann Patton, Letitia Potter



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